

MALING

COLLECTORS' SOCIETY NEWSLETTER

Issue 26 March 2005

Who are Annie's chums?

The last collectors' day turned up these photographs, which there wasn't the opportunity to scan before the December newsletter. Now we have them, we can see a group of workers from (at a guess) just before WW2.

The lady standing at front left of the main picture, in the white overall, has been identified as Annie Fenton. She was known in the factory as the "eye" paintress, because her mark was a hieroglyph which resembled an eye. The image is a computer-generated approximation of it.



The photographs were presumably taken in the vicinity of the former decorating department, now demolished. (The area known as "up the yard" to distinguish it from the making departments and kilns which were "down the yard".)

Who can give us information on the other ladies in the photograph? Indeed, if you have any anecdotes about family members who used to work for Maling, or have photographs of them, please get in touch.



Pots in the basement

Heather Hornung (great granddaughter of CTM) has kindly supplied more information on the family home which was pictured in newsletter 25. A document in her possession records:

"14 Ellison Place was built by a timber merchant called Cram in 1825. In those days there was a deep dene to the east of the house which was afterwards filled in and the Blyth & Tyne railway put over the top. The gardens stretched right down in a series of terraces into the dene.

"Cram spent so much on the house he was unable to live in it so he sold it to Alderman Blackwell in 1834. CT Maling bought it from the executors of Alderman Blackwell in Jan 1875. He rebuilt the whole of the back portion of the house, took all the damp soil out of the foundations and replaced it with tons of broken jam pots.

"There were 40 rooms in the house and nearly 100 windows. It was the home of the Maling family from 1875 till 1920 when it was sold to Angus Watson & Co of which Lord Leverhulme was a director."

We were pleased to receive the following from Peggie Boustead's daughter Heather:
"She (Peggie) loved the days she had with the Maling collectors and talked about them weeks before and weeks after. She used to tell me about all the nice people she met and the lovely food you all had. Thank you for bringing a lot of joy into the last few years of her life."



Members find more “missing” numbers

Members are turning up trumps when it comes to finding the “missing” vase shapes. (We believe that Maling produced 158 numbered vase shapes from the start of the 20th century. Unfortunately, we don’t know what they all looked like.)

Allan Smith writes: “Being stuck on the Suffolk/Norfolk border with no Maling members to talk to, I have to admit being a bit of a nut when scouring eBay for whatever appears to be different. Hence I believe another find - vase number 111. This seems to be correct as your already recorded 110 is in a similar pattern.”

David adds: Yes, it’s “Flight” pattern, and is illustrated in this advertisement. However, we didn’t have a number for it previously. The 110 shape is cylindrical and is illustrated in the small cartouche (bottom left), but 111 has a definite curvature. Once again, it proves how frustrating it is not to be able to stick your hand into an advertisement and pick up a piece to examine it closely.

And, thanks to Jean Brideson in New Zealand, we now have a better photo of the No 29 shape vase which was identified in a previous newsletter.

MALING'S "Flight"

HANDPAINTED IN TWO MATT COLOUR SCHEMES ON NEW ARTISTIC SHAPES

ALSO IN THE SHAPES SHOWN IN THE INSET WITH SAME DESIGN AS ABOVE

C. T. MALING & SONS LTD., Telephone: Newcastle
FORD POTTERIES, NEWCASTLE-ON-TYNE, 6. 58995

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 MIDLANDS & N. ENGLAND & N. IRELAND: H. SHARPLEY, 35, Market St., Newcastle
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More leads on Leeds

Vic Brown has kindly provided a little more information on Awmack’s Glass and China Emporium in Leeds (see newsletter 24). He writes:

“I was born and lived in Leeds for 30 years from the 30s to the 50s. Before the War, Awmacks had moved round the corner from their New Briggate premises into a brand new store in Eastgate. (Eastgate was a new thoroughfare running across the top of Leeds, past the Town Hall, the new Lewis’s department store and the Odeon cinema.)

“The store (no longer a mere shop!) was something else; a most modern Art Deco, Odeon-style place - on at least two floors and equipped with lifts. A visiting Australian aunt took Lillian and me there to buy us an engagement present in 1954. Not Maling, but a Poole Pottery coffee set.

“We left Leeds in 1962 and I believe Awmack’s was still in business then, though I couldn’t swear on it. Of course, we have in our Maling collection one or two pieces of Awmack’s ‘Cobblestone’”.

Honest, guv, it wasn't me



The occasional little find can open up whole new lines of enquiry.

Take this teapot which was, to put it bluntly, stolen (but not by me!). At one stage it carried a logo or inscription which has been sandpapered off to leave a large rough patch on the glaze. It's just possible to make out the words "Refreshment Department", but the key word which might identify the source has been obliterated.

It was a cheap enough purchase, because of the damage, and over the years I'd often speculated on the possible origin of this piece. Best guess was that it might have been "lifted" from a department store tea room.

Then, in December of 2004, I picked up the jug for a modest tenner. The pattern is very similar, apart from the swags around the top, and the numbers are consecutive - 3215 on the jug and 3216 on the teapot.

More interestingly, the jug is clearly marked as having been made for sale by Harrods. That raises the possibility that Harrods also bought in Maling ware for their own use.

The question now is why, if someone wanted to steal a souvenir from Harrods, would they then remove the logo?

**Please let us know if
you change address
or e-mail.**

Teatime teasers

Peter Beck writes: "My grandfather Edwin Beck (1876-1935) was a close friend of Fred T Maling and they were well-known field sportsmen together. My father certainly went shooting with them. Fred and his wife attended my grandfather's funeral in Corbridge.

"Through this connection I have inherited two Maling sets, a breakfast and a tea service. The breakfast service is plain and unremarkable, but the tea service is highly decorated. I am not sure of their exact age or provenance but I suspect that the tea service may have been a wedding present from Mr and Mrs Maling to my parents in 1930.

"Many of the pieces are not marked with a maker's mark, but have the pattern number 748 in red with either D, S or three dots in a triangle. I presume these to me the pattern number and decorator's identifier.

"Of the few pieces with a maker's mark, all but two (fluted butter/jam dishes) have the Cetem mark. The fluted dishes have the Maling mark. There are no impressed marks.

"The tea service is undamaged and, as far as I am aware, complete. It comprises tea pot with stand, hot water jug (without a lid), cream/milk jug (not



shown), 2 steep-sided basins/bowls, muffin dish and lid, two sandwich/cake plates, 12 teaplates and 12 cups and saucers.

"My parents led us to believe that the set was not mass-produced but was made for an exhibition of Maling and Cetem wares. Certainly, since every piece is hand-decorated, it was a labour intensive and costly production!"

David adds: As there's a pattern number, that suggests to me that this was in general production. Also the fact that three painters were involved. A more likely candidate for a "one-off" is the "Jazz" shape service pictured here. A member recently got this on eBay and believes it was painted in the pottery by a relative, as it ties in with another piece in the family collection.

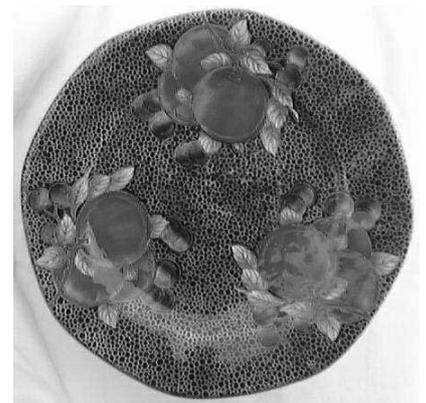
I'd also seen it on eBay, but considered that it was probably decorated outside the factory, as it doesn't have the fuller, broader brush strokes that I'd associate with Maling. The family and factory connection is something we hope to pursue further.



Is the apron tied up?

Allan Smith offers another hypothesis on the "fruit" pattern derived from a worker's apron (as described in newsletter 25). He suggests that the quoted number of 3515 may actually be 3615 and enclosed this photo as evidence.

However, this is another version of "Orchard" - a pattern which should pre-date granny's apron. Unfortunately, the correspondent who raised this query hasn't yet come back with a photo. Again, we remind members that pattern numbers need some care and attention in reading. A 5 can easily look like a 6, so Allan may well be on the right track.



ANSWERS ANYONE?

Once again I have an Inbox of questions. A few are presented here for members to ponder on.

1 - I have a Maling bowl and it has a silver cross painted on the base. Any idea what this means please? I can find no mention of this mark. I thought it was possibly a "second" mark (not up to standard). I know Moorcroft use a silver mark for their seconds but I have never come across this mark on Maling, nor have any of my friends who are Maling collectors.

First thought was that it was a gilder's mark, but subsequent correspondence confirmed that the bowl was edged with gold not silver. (Silver gilt was used, for example, on pieces to mark the silver jubilee of King George V in 1935.) All thoughts are welcome.

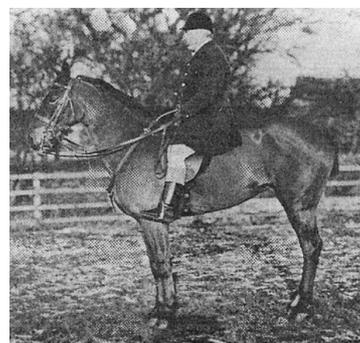
2 - My great-grandfather worked as a cooper at a pottery in Newcastle, and I have it on good authority that it was Malings Pottery. I am particularly interested to learn about the role of a cooper in a pottery such as Malings.

My grandfather's name was John Matthewson, he lived at Byker and later in Whitley, and was listed as a cooper in the census of 1891 and 1901. He died in 1915 aged 75. Prior to working at Malings, he was a soldier in the Army Service Corps at the Curragh Camp, Ireland, but I understand he was born at Hexham, Northumberland.

Best guess is that he was employed to make packing cases or crates for the pots. That wouldn't necessarily be "cooperage" in the sense of barrel making, but maybe it was the official term used by the census takers.

3 - I have a Maling plate which is the Tulip #6064 but no one seems to be able to help me on it. I would like to know if you have any information.

No difficulty with providing some info. But it suddenly struck me that this number isn't recorded in the published lists. And yet I've had one of these plaques hanging on my wall for years. A useful reminder that we all need to take stock of our collections from time to time.



HUNTING HISTORY

David Johnson has unearthed more on the Haydon Hunt (see articles in newsletters 25 and 24). We can't yet establish the route of the steeplechase mentioned in those articles. However, Councillor Mrs Vera Fletcher (who now occupies the former Maling family home at Chesterwood Grange) has sent us an extract from the book "Hunting in Northumbria" by William Fawcett.

It includes a poem which, one has to admit, displays more enthusiasm than artistry. We will spare you the whole thing, but some of the local references may be of interest.

*You don't yet know which way he'll break,
You don't yet know which way he'll take.
Or Haydon Bridge or Newbrough way.
Hold hard, give hounds a chance, I say!
Over the road, across the line,
The fox holds on for the banks o' Tyne;
But Tyne's too flooded now to swim,
So he turns east by Allerwash,
While loud behind him comes the crash
Of foxhounds screaming after him.*

*Back up the railway, up the lane,
He tries to make the Cleugh again,
But circumstances alter courses:
The road above is full of horses,
So he must cross much farther on,
And even now all will be well
If he can skirt Nine Acres Wood
And reach the earth in Haydon Fell...*

Readers of a nervous disposition may be pleased to hear that the fox did, indeed, make it to earth on this occasion (or so the poem relates). The photo shows Mr Maling, the Master of the Hunt. The society has no view either for or against hunting with hounds. We present this merely as an item of historical interest with Maling connections.

SOCIETY MATTERS

Sadly, we are now down to 140 members. If you can do anything to recruit new members, please do. If we drop to 100 members, the figures don't balance any more and we'll either have to close or look at major changes in the service we can provide.

Do, please, tell us of any change of address or of e-mail. It is possible that we will have to rely more on e-mail in the future.

One member has suggested that we could provide colour newsletters in this way.

Unfortunately, I don't have broadband. To acquire it, I would have to start charging the society, as I simply can't afford it on my own. At the moment, many society expenses come out of my own pocket.

On the bright side, the next collectors' day is pencilled in for September at the Beamish Museum in NE England. You'll have a chance to see the museum and, if we can organise it, take part in a Maling "treasure hunt".



www.maling-pottery.org.uk

Secretary: David Holmes
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